



Ten-String Ohana Tiple

This issue of ukulele player brings you a special review of a "Tiple", the latest instrument from Ohana Ukulele. We'll include some comments from Ohana's own Ken Middleton, and also contributing to the review is the superb player and entertainer Bartt Warburton.

You probably know Bartt as "Ukulele Bartt", but so many of the performers and recording artists associated with ukulele have chosen to call themselves "ukulele - so-and-so" that Bartt has recently started going by his real name, Bartt Warburton.

Whatever you call him, Bartt is one fine performer and a FANTASTIC musician. He also plays a lot more than ukulele. I am thrilled to have Bartt's contribution to this issue.

This issue brings you another contribution from Austin Kaiser. Austin wrote the articles on George Harrison, Lyle Ritz, and Benny Chong. This time around, Austin has a piece on the great Herb Ohta Jr.

From Kala Ukulele, we have two prizes to give away this issue. We have a really nice tenor gig

bag and another ukulele stand.

A couple issues past we gave away a uke stand and a Kala Tuner. Last issue, we gave away the "Round-About" ukulele amp. This time, it's the paisley bag and uke stand.

We have another Wolfelele in this issue, too. This one is the SOLID BOOKMATCHED Canadian Cherry. This is a beautiful piece of wood.

There are lots of exciting things happening in the ukulele business. All the manufacturers continue to introduce new models. There have been a few instruments that are hard to get due to sales volume and there have been some delays in the supply channel due to logistical issues. When it comes to manufacturing, time is of the essence. It is even more critical when the supply includes exotic woods from around the globe and labor in far-away places.

IN THE NEWS...

By now, you might have heard about the US Government (the "Feds") raiding the Gibson Guitar factories on American soil.

Allegations have been that Gibson was using wood that was illegal due to a technicality on the import paperwork. It seems that Indian law requires that ebony used in fretboards be "finished", in terms of cut-work, and is classified as "fretboards", not "timber", as some in the government are calling it.

Whatever way you slice it, the government supposedly told Gibson the problem would go away if they produced the guitars offshore rather than building them in America. Stay tuned... this might cause problems for those traveling abroad with a musical instrument, including ukulele.

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Ohana Tiple

The latest offering from Ohana is their new Tiple.

Loosely inspired by the Martin tiple, the Ohana tiple is based on the Ohana "35 series" ukuleles. Essentially, the body is that of a TK-35 with a bit more depth. It features the same solid mahogany construction, rosewood binding, simple rosette, stylish good looks.

The tiple has ten strings. It is tuned in "D" most of the time.

There are four "courses" of strings tuned A-a, d-D-d, f#-F#-f#, bb (uppercase letters signify octave strings—tuned an octave lower than their neighbor strings. The other popular tuning is GCEA (with a low "G").

The tiple has a satin finish, a slotted headstock, open geared tuners, and steel strings. The neck is thicker and wider than the standard TK-35 ukulele to accommodate its ten steel strings. It may be wider than the 35 series tenor, but it does not feel chunky. It weighs more than an Ohana tenor thanks to the ten geared tuners, even so, the instrument feels well-balanced. It is not top-heavy and it's comfortable to play.

The fit and finish are excellent and the frets are dressed

flawlessly. This sample arrived with a nut that was not properly cut. The octave strings were a little higher than they should have been and one of the light F# string slots was not deep enough. That was a simple fix.

NOTE: I have been told that the problem was resolved, so you shouldn't have any issues.

Tuning the tiple takes a little more time than tuning a guitar or ukulele due to having ten strings. Once tuned, it holds pretty well.

I took the tiple to friends and family to get their reactions. Most of them commented that the tiple sounded like a cross between a mandolin and a ukulele. It does sound similar, but only in a vague sense.

I bought an inexpensive mandolin to make a comparison video and posted it on YouTube. Here is a link...

<http://www.youtube.com/watch?v=RQeGeA1fkbM>

I also made a video comparing the standard "D" tuning and GCEA ukulele tuning. Here is a link to that video...

<http://www.youtube.com/watch?v=PTiPNFIB6lc>



The original Martin tiple was designed for orchestral playing and was also popular with jazz bands. It was not meant to be a ukulele and that explains the choice of "D" tuning when the instrument debuted.

Due to the popularity of ukulele at that time (late 1920s and 1930s) lots of players tuned the tiple like a standard ukulele,

GCEA, which enabled them to play along with other ukulele enthusiasts without transposing the chords or memorizing new chord names. The chord names were all the same, so there was no learning curve.

Having ten steel strings, the tiple was LOUD. It had to be loud to compete with a jazz ensemble or an orchestra. Playing along with ukuleles, the tiple tended to dominate.

Tiples were not nearly as popular as ukuleles in the Golden Age of Uke, perhaps

due to the steel strings, but more likely it was just that they were harder to tune. In fact, spend a little time on YouTube and you will soon find that most of the tiples demonstrated are not in tune. Perhaps it is because most of the tiples are vintage instruments with necks that are not "true" and there are, perhaps, other issues due to antiquity.

The Martin tiples seem to have less neck issues than the other tiples I have encountered. Most have pulling bridges and bad neck relief angles.

The Ohana tiple is built pretty well. I am told that it should be able to withstand years of playing with either "C" or "D" tuning. That is why the neck is thicker than the standard TK-35 tenor ule neck.

PLAYING the TIPLE...

Playing the tiple is much like playing a typical ukulele. Just remember that if you are in "D" tuning, your "C" chord fingering is actually playing a "D" chord. The easy way to think of it is to remember that whatever chord fingering you play, the chord is



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actually a step up. An "A" becomes a "B", a "G" becomes an "E", and so on.

It does not take long to adjust to the tuning when you start playing.

One thing I want to make crystal clear is that the tiple is NOT an ukulele. And while it might sound similar to a mandolin it is

a different instrument altogether.

When played with a mandolin, the tiple is complimentary, but the two instruments are not played in the same manner.

The tiple was designed to be a strumming instrument and is usually played with a flat pick. The mandolin, while sometimes strummed, is typically a "lead" instrument. Play chords on a tiple with leads or accents on a mandolin and you have an incredible combination.

I asked Ken Middleton of Ohana Ukes for his comments on the tiple and how it came to exist. Ken told me that this was a pet project of Louis Wu, founder of Ohana Ukes.

Louis had an urge to produce a tiple and went to the factory with his vision. After working on it, the factory sent Louis some prototypes and they went about refining the instrument.

When Louis went to the NAMM show, he had a prototype with him and sought feedback from players and dealers. The tiple was met with a lot of enthusiasm and curiosity.

Ken emphasized in a telephone conversation that he and Louis had planned to put the tiple in stores that had a brick and mortar location– not just an online shop. Why? Because they wanted a would-be investor to play the tiple before buying it, just to make sure that it was what they really wanted. Remember, the tiple is not a



uke, it is unique in that it has the physical size of a tenor uke, but it is an altogether different playing experience.

After our conversation Ken followed-up with some comments that he'd like to share with our readers. He felt that these points would be beneficial to tiple buyers.



1. It was Louis' idea to make the Tiple and he asked our factory to produce a prototype. This is the normal procedure at Ohana when we are introducing a new model.

2. The prototype was on display during 2010 and we were able to gauge the reaction of the public and that of well-known players like (Ukulele) Bartt Warburton.

3. We wanted the instrument to be all-solid-mahogany so as to achieve the best tone possible for an instrument of this size. Mahogany, of course, helped to ensure that it has a sweet tone.

4. The body size is the same as one of our tenor ukuleles, but importantly is about one-inch deeper. I believe that this gives it the gorgeous balanced tone that we have managed to produce.

5. It was important to us that it tied in stylistically with our existing range of ukuleles. We chose the styling of our best-selling 35 series, with the solid mahogany body, rosewood binding and white purfling.

6. Whilst it is not a true ukulele, it is certainly playable by anyone who is used to the feel of a tenor uke.

7. However, it feels nothing like a guitar, so it has much more in common with the ukulele.

8. When I first played it, I was somewhat surprised at how easy it was to play. Not hard on

the fingers at all. The more strings the better really.

9. It can certainly be used for playing a range of styles. It obviously sounds fantastic when strummed, but it can be picked too. I am happy playing it like a ukulele with my finger nails, but it sounds great played using a pick too. It is a very versatile instrument indeed. It sounds wonderful accompanying other players.

10. We have not tried to actually copy the Martin version. This is really our interpretation. I believe that it looks very good and has a timeless simplicity. It feels solid without being heavy. Its solid body and extra depth ensures that it has a rich, sparkling tone. I feel that it is easy to play, even as you venture up the fretboard.

Thanks for your input, Ken.

If you play ukulele, it is not hard to play a tiple. Whether you tune the instrument in "D" or "C" tuning, the chord fingerings are the same ones you already know.

The best application for the tiple is playing along with a group. The tiple is loud, as I previously mentioned, and is a great instrument for playing accents and giving any ensemble a full, well-rounded sound.

The Ohana tiple is rugged. It feels well-built while maintaining a lively sonic quality. It reminds me of auditorium-bodied guitars. The tone is balanced across the strings. There is a

nice blend of bass tone and treble.

(Ukulele) Bartt Warburton shared some insights into the tiple...

Bartt is playing his Ohana Tiple with standard ukulele tuning (GCEA). He sent me a link to a song that he recorded to show off the tiple's tone quality. Give it a listen. Here is the link:

<http://bartt.net/Page-Tiple>

Bartt said that he really liked the lower "C" tuning and mentioned the broad tonal range as a big deciding factor in his choosing that tuning.

When you listen to Bartt's song you will notice just how full the sound is. A lot of that fullness is coming from the "C" tuned tiple. In "D" tuning, a few people have made the comment that the instrument had a little too much resonance. Whether you like that or not is a subjective matter. One of the best roles for the tiple is the part of an accent instrument.

I have been playing the tiple for about a month now. I really enjoy it. I know that it is not for everybody, but for an ensemble player, it is a great addition.

If you are intrigued by the tiple and want to try one, check your local ukulele specialty retailer or look for one at a uke festival in your area.

Personally, I really love the sound of a "D" tuned tiple and give it a hearty thumbs-up. Try it before you buy it if possible.



HERB OHTA, JR. KEEPING A TRADITION ALIVE

by Austin Kaiser

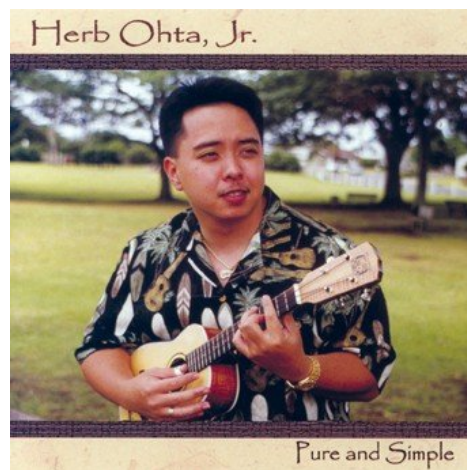
Being the son of the most famous ukulele player in the world can be both a help and a hindrance for one who, too, seeks to make a career as a professional ukulelist. Herb Ohta, Sr., may have acquired the name “Ohta-San” via producer-songwriter Don McDiarmid in the mid-1960s, but he more than earned that honorific in the decades that followed. To be the son of Ohta-San would be akin to being the son of, say, Vladimir Horowitz (among classical pianists) or Edward Van Halen (among rock guitarists).

Pity the son who seeks to follow in the footsteps of his musically immortal father. Ever heard of Siegfried Wagner or Franz Xaver Mozart? Probably not, unless one has an unhealthy obsession with their fathers. Both were prolific composers who are now almost completely forgotten. When your father is the most famous international exponent of your particular instrument, would you be keen to follow his path, especially given his extraordinary innovations on the ukulele? After all, Ohta-San has played everything from Kern to Bach with equal aplomb and authority. Those are awfully

large shoes to fill.

Despite the (dis)advantages that accompany his name, Herb Ohta, Jr., has carved out a more than respectable name for himself as a ukulele player. His musicianship is unassailable, he combines impeccable technical skill with unadorned musicality. His chordal mastery on the ukulele is remarkable; his frequent collaborator and fellow ukulele virtuoso, Daniel Ho, marveled at it in one interview. He is a servant of the music, and whether he is playing Sixties pop or traditional Hawaiian, he has a gift for melodic phrasing that is perhaps his most obvious debt to his musical training under his father. His style as a whole, however, is notably distinct from that of Ohta-San.

Herb, Jr., was born in 1970, less than a decade after his father emerged to take up Eddie Kamae’s mantle as the most versatile and stylistically daring ukulelist of his time. Kamae had turned away from pop, classical, and Latin music to devote himself instead to Hawaiian folk music with the Sons of Hawaii. Kamae had been the teacher of the young Ohta-San, who began to teach



the ukulele to his own son when the latter was a mere three years old. The pedagogical lineage that extends from Kamae to the elder Ohta has been continued through Roy Sakuma and Herb, Jr., who mentions in this interview that the main principles his father instilled in him as a young ukulelist were chord knowledge and clean picking.

Since the late Nineties, Ohta has released several albums as a solo artist and in collaboration with other Hawaiian musicians. A busy teacher, he has co-written two excellent ukulele method books with Daniel Ho, with whom he also leads workshops. His touring has taken him to several continents, and he is especially popular in Japan.

Without further ado, here is Herb Ohta, Jr., in his first interview with **ukulele player**.

Q: When did you first become interested in learning the ukulele?

A: My father started teaching me when I was three. I really got interested in it when I was

seventeen.

Q: Was it the first instrument you learned? I know you later played the viola.

A: 'Ukulele was my first instrument.

Q: Were you self-motivated from the beginning?

A: At age three, I really don't remember if I was very interested or not. I remember having fun playing with my Dad. At that age, nothing really mattered other than eating, TV, and sleeping.

Q: What sort of practice regimen did you have?

A: Back then, I really never practiced. The only thing I really practiced was learning my chords. Since I [turned] 17, I practice the fingerboard, scales, and playing my notes clean. My father told me if the note cannot be heard, the song is lost.

Q: Did your father teach you music theory and how to read notation as you learned the uke?

A: Yes. My father taught me how to read, find chords, and how to use some techniques.

Q: Were there any concepts or techniques that your father particularly emphasized?

A: Not really. Just know your chords and play clean.

Q: Do you think that there were

any elements of Eddie Kamae's style that you inherited through studying with your father?

A: Pretty sure I did. Just certain techniques like arpeggios, strumming, picking.

Q: Were you influenced in particular by any of the other great players of the twentieth century?

A: Yes. Jesse Kalima, Don Baduria, John Lukela, Lyle Ritz, Peter Moon, and of course my father and Eddie Kamae.

Q: How did you develop your own style, having learned from one of the most distinctive and renowned ukulele players of all time?

A: I cannot really answer this question. I just play how I want to play. Someone asked me years ago about my style. I answered saying that I shouldn't be the one explaining about my style. The listener is the person to ask. I know for a fact that my feel for music has changed over time, but I still hear a lot of my father in my playing. To me, it really isn't a style— it's a feel.

Q: Did you plan on becoming a professional ukulelist from early on?

A: I knew at seventeen that it was something I wanted to do, but didn't plan on doing this full time. After listening to the Makaha Sons of Ni'ihau, I fell in love with Hawaiian music. A friend of mine in high school asked me to join a band and enter an amateur contest. I got

hooked.

Q: Were there aspects of playing that came easier than others for you?

A: Not sure! Everyone has his or hers own speed of learning and retaining. Every person also has a different work ethic in terms of practicing.

Q: How do you approach improvisation? Do scales play a significant role in your improvisations?

A: Scales do come into play, but I try to be creative in terms of being melodic. There are some musicians that love to be flashy and busy without being musical. I try to be musical first when I improvise. To create a melody without playing melody of the song. That is fun!

Q: How did you settle on the tenor as your preferred size of uke?

A: I've had all the sizes in four, six, and eight strings. The concert size was comfortable, but didn't have the bolder sound like a tenor. Baritone was too big for me.

Q: If you had to listen to only one ukulele recording for the rest of your life, what would it be?

A: *Legendary 'Ukulele*. This title is only available in Japan. My father and his friends were in a Japan studio just hanging out. My father started playing and a friend just pressed the record button. Years later, the same

person released it. It's only my father playing solo. It shows many of his techniques and it's such a brilliant recording.

Q: Teaching is a major part of your professional life. Are there common problems that you encounter among beginning and intermediate ukulele players?

A: Students that are beginners think that they are intermediate and vice versa.

Q: Your duo album with your father is one of my favorite ukulele albums. It's a real treasure for anyone who loves the ukulele and Hawaiian music. Could you tell readers a little about how the album came about, how the material was selected, and how you and your father went about arranging the songs?

A: I think that it was my father's idea to do something together. My father did all the arranging. Victor Japan wanted us to have some sort of a boss nova theme to it with Hawaiian music.

Q: Have you reached most of your goals as a player?

A: Of course not. There are some things that are in my bucket list like performing with a symphony somewhere and playing Hawaiian music!

Q: How do you continue to challenge yourself and grow as a player?

A: I practice every day to try and be the cleanest player. My

goal isn't to be the best. To me my father is the best. That would be putting too much pressure on my shoulders. I try to express my music as innocent, clean,

and with soulfulness. That challenges me every day!

Thanks Herb Ohta Jr. for the interview and Austin your article



Got Uke?



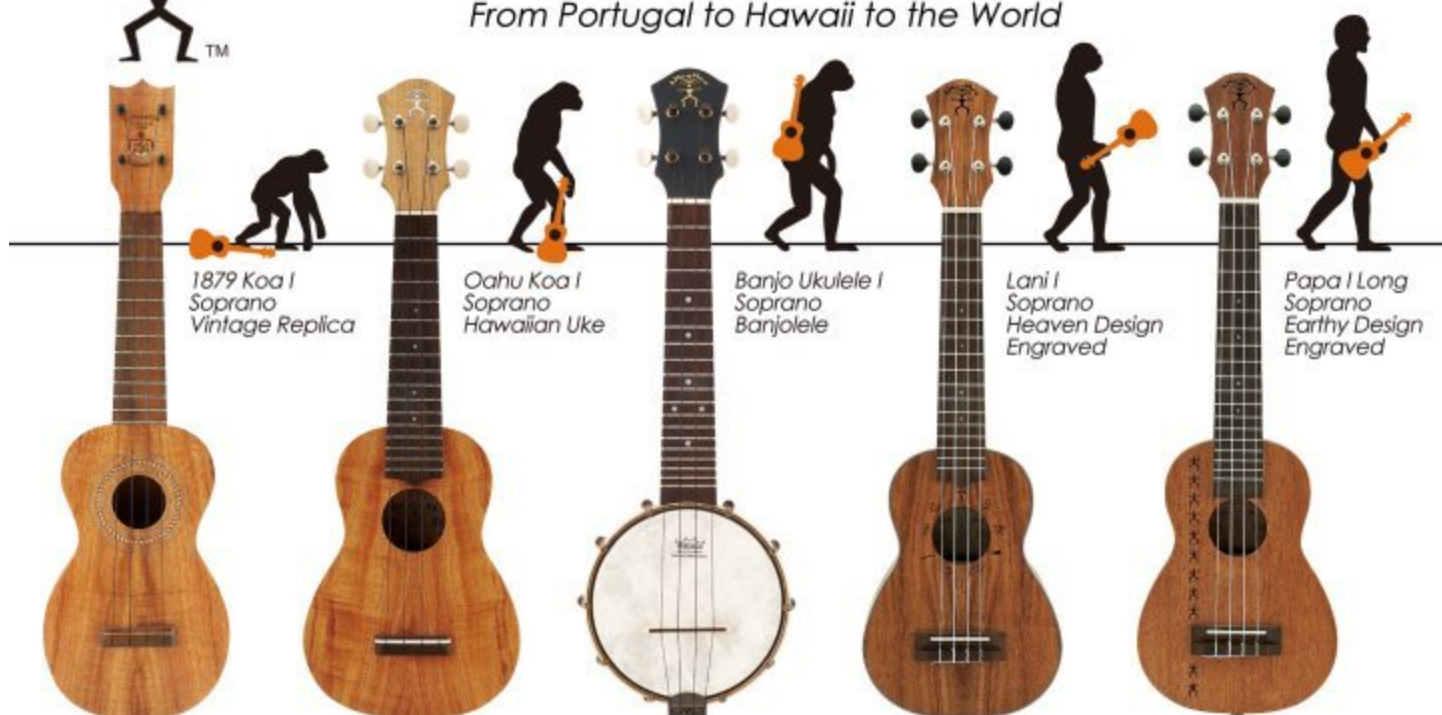
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Be Prepared

When you are out about town, do you carry business cards from your band or musical act? Do you even HAVE business cards for your band or act? If not, you need to get some—even if you have to buy cheap software and print them yourself.

When it comes to getting gigs, business cards are a MUST. They have to be clean and uncluttered. They have to

include all the essential contact information and a web address if you have one. If you have a YouTube channel, include that URL, too.

I can't tell you how many times I have been asked if I had a business card. I did, as a matter of fact. Many times, having that card got me a gig.

Even if you are not in a band or playing a solo act, if you are in

a ukulele club, it is a real benefit having a business card with you when you meet another player somewhere on the street, or in a restaurant. Club officers should have business cards, really.

Craig Brandau has one of the coolest business cards I have seen among ukulele performers. It looks great, has all the essentials, and will stand out in a pile of business cards. Great job, Craig!

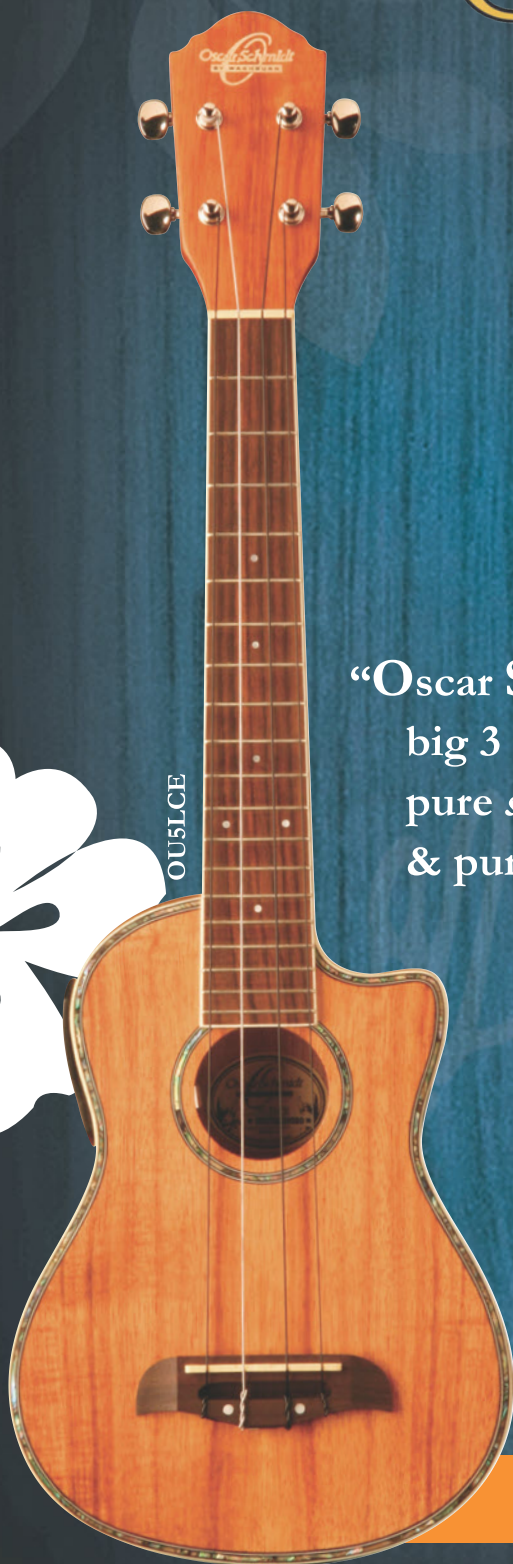
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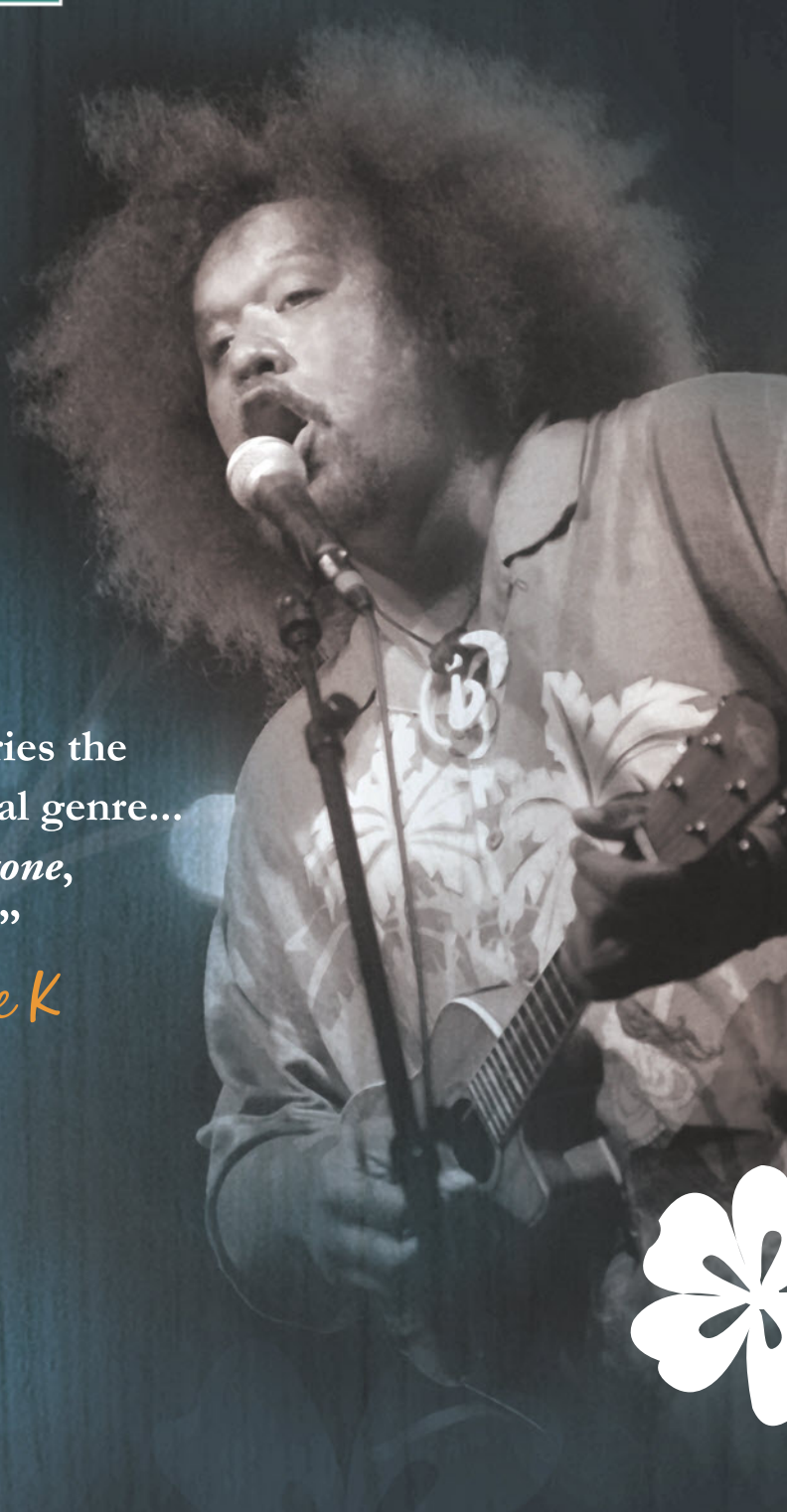
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BY WASHBURN



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Solid-Cherry Wolfelele

If you have been following the reviews of the Wolfelele series of ukulele kits, you might get a bit more excited about this one.

Wolf Kater has sent me the kit to build the model on the right. This kit is a BIG upgrade. It included book-matched cherry for the top and backside of the uke.

Building this kit was just as easy as the previous kits. Everything is included except the glue and wood clamps. I did not use clamps, I used a pile of books. Clamps would have been easier.

Wolf has added a brace to the soundboard to strengthen the instrument since it is made with

a solid-wood top.

The intonation has been spot on with every model and this one is no exception. I did file down the height of the saddle to give the uke better action.

The tuners are the same as all the other Wolfelele models. I would love to see some upgrades on the solid-cherry model and they would certainly be worth the difference in price.

For playability, this uke is pretty smooth. The frets are perfectly dressed and the zero-fret means that you will never have to worry about issues with the nut being cut improperly.

The cherry wood is beautifully



figured and I used satin spray to clear-coat it. I did have to sand the wood surface a bit, something that I did not really have to do with the Baltic Birch laminated kits.

If I could change one thing, I would make the top thinner. This Wolfelele was assembled in about fifteen minutes (plus drying time). This was a fun kit to build and looks good, too.



Lanikai CK-C

I have always liked the feel of Lanikai ukuleles. The necks are very comfortable in my hands. The CK-C is no exception.

The CK-C is Lanikai's "Curly Koa Concert" uke. This particular specimen has perfectly dressed frets and the intonation is great. The body has a satin finish and the binding is maple and I love the look of it.

The uke features die-cast tuners that hold well and are easy to tune. Once tuned, it seems to just stay in tune. The instrument comes from the factory with GHS strings. I swapped those for Aquila Nylguts.

This model has a twenty-fret mahogany neck with a 15 inch scale. The neck width is 37mm at the nut. The fretboard is rosewood and so is the bridge.

This uke sounds sweet, but it is an all-laminated body and does not produce a lot of sound, even when played hard. That has its advantages, but for recording, the version with a pickup is a better choice.

I do love the look of this uke. I love the veneer used on the surface of the body. It is very pretty. I also love the maple

binding. I love the shape of the headstock, I think it looks much nicer than the newer model Lanikai headstocks.

The body of this uke is flawless in fit and finish. Every seam is neatly fit together and the binding is perfect all the way around. The veneer has no knots or blemishes of any kind. The curly koa is pretty. I love the look of the maple binding and koa together.

There are advantages in an all-laminated uke construction. First is that it is dimensionally stable, which means that the ukulele will stay in tune much better with changes in temperature and humidity. The instrument will most likely never crack due to dryness, cold weather, or high elevations. What you see and hear is what you get— for a long time to come.

I like playing this one in the early morning hours. It is audible without being loud enough to wake up other people or disturb the neighbors. It is so easy to play and looks great. To me, that makes this instrument a winner.

If you are looking for a gigging uke that looks great, this might



be it, but get the version with a pickup. Even mic'd, this uke does not impress that way. It does not project a lot of sound unless it is played hard, but man, it sounds sweet. A pickup changes this instrument in a great way. With a pickup, this is a great choice for gigging and recording.

I did like it.

Kala Accessories

Kala Ukulele has brought to market a broad range of accessories for the uke player. They have, for example, twelve styles of hardshell cases and gig bags.

On the right you see the Paisley tenor gig bag. This bag is beautifully constructed from rugged 600 "D" polyester, has an ergonomically designed handle, a convenient storage pouch, a plush interior, and hide-away straps on back. The exterior is decorated with paisley material that looks great.

If you are into soft cases, then this gig bag is an excellent choice. It is available in soprano, concert, tenor, and baritone uke sizes. Affordably priced, this bag is a great way to protect your precious cargo from dings and scratches.

When you are done playing or just want to switch ukes, don't lay your baby down, set it in a uke stand— like the Kala Ukes "Stand Out".

"Designed by an artist/musician, this stand is a more inexpensive version of our high end, solid wood stands. It is crafted of Mahogany veneer with padded, foam inlay and engineered to safely hold any standard size, commonly shaped ukulele, and look awesome while doing it. Easy, one step assembly."



The "Stand Out" is easy to assemble. You don't need any tools. You just slip the two pieces together.

This model is a laminated construction with a beautiful veneer layer. The edges are padded to protect your ukulele from scratches.

This is a one-size-fits-all. Whether you play a soprano, concert, tenor, or baritone, this stand will do nicely. Guess what, it works for mandolin, too.

We will be giving these two items away in our contest this issue. Good Luck to all entries.

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Ukes For Peace 2011

What do you get when you bring together the collective talents of Ken Middleton, Al Wood, Mike Lynch, Herman Vandecauter, and Colin Tribe. You get Ukuleles For Peace 2011 –a book of original arrangements for ukulele in re-entrant tuning.

James Hill wrote the foreword and Paul Moore tells the reader a bit about Ukuleles For Peace. The book is forty-four pages long and features twenty unique arrangements– many of which were written exclusively for the project. Buying the book helps this worthy cause.

One really cool thing about the book, sold in electronic format, is that it includes the tunes in "C" and "D" tuning, both. That will be handy for those of you interested in the Ohana tiple, but also, "D" tuning is still very popular in Canada and among jazz players old and new.

Here are the tunes included in the book:

Andante Vivace
by Francesco Molino - low G

Anglais (anon)

Banana Boat Song (traditional)

Bean Setters (traditional)

Blackberry Blossom (traditional)

Chacarera (anon) - low G

Cherry Blossoms
by Michael Lynch

Finlandia
by Jean Sibelius

Hard Times
by Stephen Foster

Keyport Rag
by Michael Lynch

Malaguena (traditional)

Misirlou (traditional)

Morning
by Edvard Grieg

Savillana (traditional)

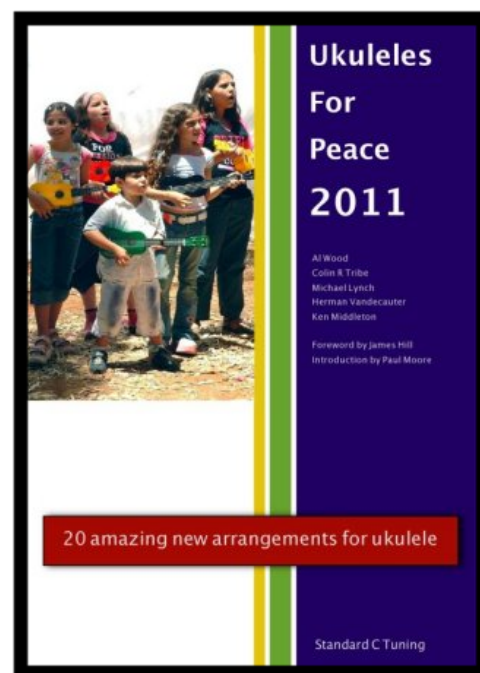
The Flea Bites Back
by Colin R Tribe

The Rose Garden Serenade
by Michael Lynch

The Sky-Divers' Waltz
by Ken Middleton

The Water Is Wide (traditional)

Willson's Wilde by John Dowland
Worried Man Blues (traditional).



These contributors have done a wonderful job with the arrangements. They each put a lot of time into this with nothing to gain for themselves. I really admire their effort in this.

There are several traditional pieces and you'll find some new interpretations of some of these tunes.

If you don't know how to read music, you might find some of these tunes difficult.

Ukuleles For Peace is an effort to bring peace to the Holy Land by way of the children. If you build common ground through the playing of music on ukulele, the hope is that kids can bring a future of peace by sharing music with those of other beliefs, those of another faith.

Yes, Ukuleles For Peace is a project worth supporting. I'd like to thank all the those who contributed for their vision and effort in making it happen and thanks to Ken for his work in it.



<http://www.wsukes.com>

Learn some cool Hawaiian 'Ukulele Fingerpicking!
with
Pekelo's Hawaiian 'Ukulele Method

A self paced instructional music book series for
beginners through intermediate players.

Each book comes with a CD to listen to
and play along with.

Endorsed by Chris Kamaka,
Lyle Ritz and more!

For more information see: www.pekelosbooks.com



<http://www.ukulelenoir.com/>



Siouxsie is looking for a ukulele group. Will she find yours?

If you have a ukulele group,
you want to promote it. More
uke equals more fun, right?
Get custom logos, business
cards, banners, and fliers that
capture your group's flavor.
Because Siouxsie really, *really*
wants to learn how to play
"Bad to the Bone" on a uke...



BOOTSTRAP GRAPHIC

Small budget. Big ideas.

www.bootstrapgraphic.com

Email: sales@bootstrapgraphic.com





<http://mainlandukes.com/>

A Part of the American Landscape

VST Plug-Ins

Now that digital music editing has become the standard, more people are discovering VST Plug-Ins.

VST Plug-in architecture enables software developers to create applications that give you more professional-sounding home studio results. For example, the "Master Limiter" enables you to increase the "gain" on your recordings when they are too low in volume. You can increase the "loudness" without create nearly as much distortion as when you burn a CD while using "normalization".

VST plug-ins have much better control for basic filters, like reverb effects. You have lots of great presets and also the ability to adjust your reverb in an infinite variety of ways.

How about EQ? You can enhance the highs, bring out the lows, and increase the gain track-per-track. You can record flat and shape the sound however you'd like.

Amp modeling is the latest rage. You can choose from countless combinations of vintage amp tones and guitars. Your uke can sound like a hot electric guitar running through a Mesa Boogie. The combinations are almost endless.

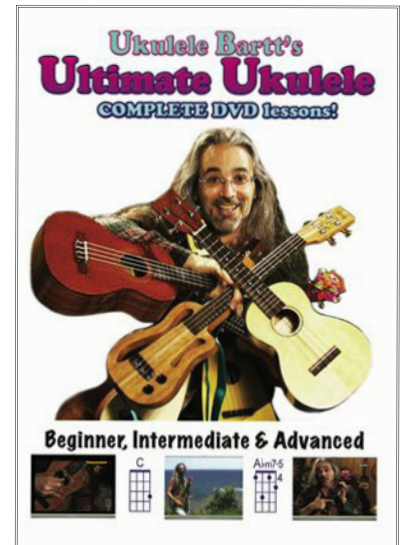
Next time you look for DAW (digital audio workstation) software, make sure it supports the latest VST plug-Ins, then have fun learning and playing.



Learn to Play 'ukulele
with Bart

Check out

<http://bartt.net>



ukulele player is created using Serif PagePlus page layout and graphic design software.

<http://www.serif.com>

We loved MoviePlus X5 so much that from now on, we'll be using it to make all our YouTube videos for ukulele player.

<http://www.serif.com/movieplus/>



ukulele player and Kala present...

ukulele player and Kala Ukuleles came together to bring you this exciting opportunity. One lucky reader will win this great Kala product.

All you have to do is submit your name, an e-mail address, and a shipping address so that if you are the winner, we will be able to ship it to you. You only need to submit your information one time and you will be in the running for all of the Kala Ukulele give-a-ways.

You read about the Kala Paisley Bag and Stand Out in this issue of **ukulele player**, now, here is your chance to win one of them. Follow the instructions below...

We will not share your contact information with anyone for any reason.

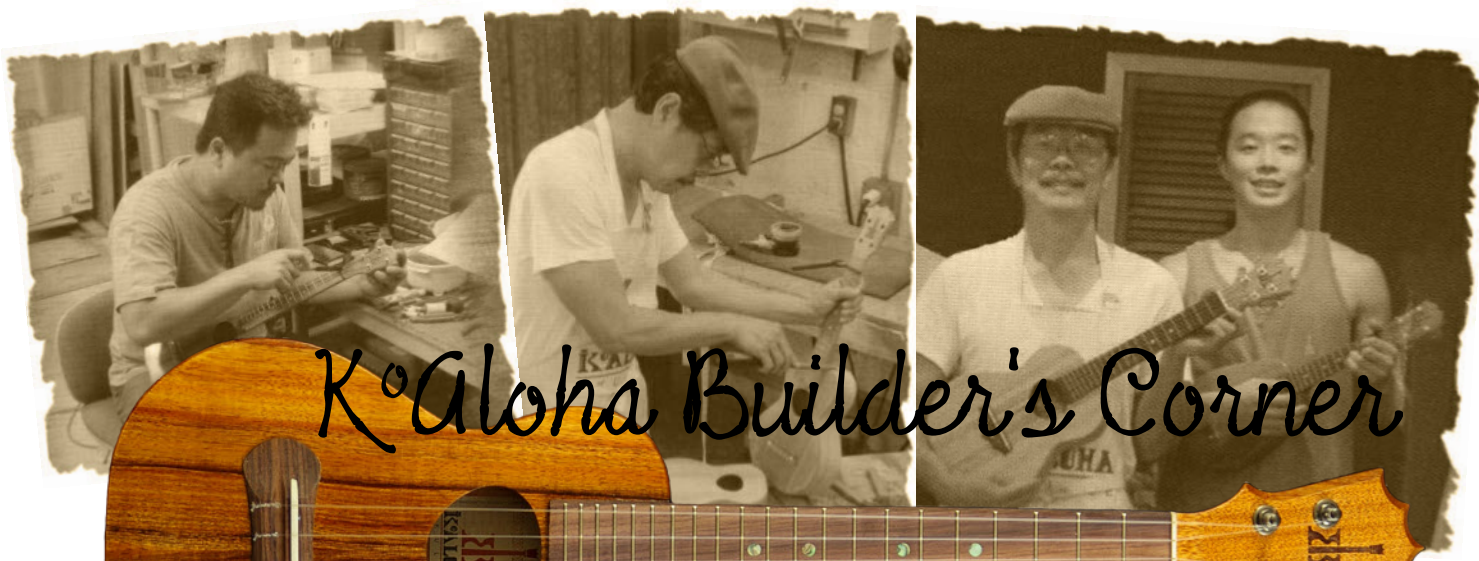
note: if you have trouble with the form, e-mail your entry to giveaway@tricornpublications.com
Include name, shipping address, e-mail address.

Go to this website and fill in the form and click the submit button for your CHANCE to win. There is no purchase necessary. One submission per person will be counted. The lucky winner will be decided by a random number generator program. The contest entry cut-off date will be the 20th of every month of the current issue. The winner will be chosen later that same month. The winner will be announced on Ukulele-Cosmos, Ukulele Underground, and Flea Market Music.

http://www.tricornpublications.com/uke_contest.htm

Thanks for reading **ukulele player**
and thanks to Kala Ukuleles for their support.





Q&A

Send your questions via email:
Uke-maker@tricornpublications.com

Have a question about ukulele construction? tone-woods? the difference between curly koa and straight grain? ukulele setup? or the care and feeding of your uke...

Even if your ukulele is not a Kō Aloha, feel free to ask.

The Experts at Kō Aloha Ukulele will be happy to answer your questions in coming issues.

Social Media

What is "Social Media" and what does it matter?

Not all that long about, it seems that everyone was going crazy over "MySpace". Then, "FaceBook" came along. Before you knew it, "Linked-In" popped up and everyone wanted to join. Now, "Google+" has become the rage.

Sadly, MySpace, which is now calling itself "My__" in an effort to try and be hip is falling to the wayside. People just don't really care anymore. A lot of people I know are telling me that "Facebook" is old news. So, why should I even bother with this stuff if it is here today and gone

or considered boring tomorrow?

Is "Social Media" really worth the time it takes to participate?

Twitter has become enormously popular. I use it myself to promote my books, but can it work for music? Can I sell more Cds at 140-characters per post in cyberspace when they are disappearing as fast as I can type them?

Learn how to use "Hash-tags" and by all means post your band activities to the "#ukulele" hash-tag". You might even post to "#folkmusic" just to cover that broad category as well.

There are online marketing gurus that tell me Twitter is a great way to get noticed. I

cannot find real objective evidence that says the benefits exceed the time expenditure, but what have I got to lose?

If you want to promote your band on Twitter or some other "social media" of choice, I'd love to hear about your results. If you have a success story, tell me about it and perhaps we can put together a story about the experience.

Meanwhile, promoting your music the old-fashioned way is becoming old-fashioned. :o)

By The Way... YouTube is the second most popular search engine on the Internet. It makes sense to post some videos of your musical performances. You just might be "discovered".





Ukulele Club Listings...

If you would like to list your club here, submit contact information at this website:

http://www.tricornpublications.com/uke_player.htm
or e-mail me at this address:
mickey@tricornpublications.com
We will add you to our list.

USA

Arizona

Scottsdale Strummers, Scottsdale AZ, Contact Pat McInnis
weekly daytime meeting, monthly evening meeting
email: pat@azukulele.com
website: azukulele.com

Tucson Ukesters

Tucson, AZ
Meet weekly - usually on Monday afternoon
Contact: Kristin Keller
twoazin@comcast.net

The Tucson Ukesters - performance group

Michael Crownhart - Group leader
Contact: AzRedShoe@juno.com

Phoenix Ukulele Meetup

<http://www.meetup.com/The-Phoenix-Ukulele-Meetup-Group/>
4th Thursday at Dolce Video Coffee Bar
1025 E Camelback Rd, Phoenix, AZ 85014
Contact: Carolyn Sechler carolyn@azcpa.com

Phoenix Ukulele Meetup

Meeting weekly on Tuesday Nights at Cabin Coffee
Other workshops and meetings as published.
Web site: <http://www.meetup.com/The-Phoenix-Ukulele-Meetup-Group/>
Email: Tom@Kanikapila.us

California

Ukulele Clubs continued

Nuked Ukes

We are in Auburn California. Welcoming players from all levels.
contact: Loyce Smallwood
loy@foothill.net
www.kahi.com/loyce'sblog

Ukulele Society of America

Contact: Richard Douglas
(760) 458-6656
300 Carlsbad Village Dr.
Carlsbad CA, 92008
http://launch.groups.yahoo.com/group/ukulele_society_of_america

Ukulele Club of Santa Cruz

www.ukuleleclub.com

One of the Largest Ukulele clubs in America! Usually meets every third thursday at Bocci's celler in Santa Cruz, but check the website, cause it sometimes changes. Or email Andy@cruzio.com for club information.

Ukulele University

New uke club in the Sacramento, CA. Area. Meet 1st Thursday eve monthly
email: stuherreid@yahoo.com
website: www.ukeuniversity.com

San Jose Ukulele Club

Every second and fourth Tuesday in the month.
Beginner session at 6:30 p.m. Regular meeting from 7 to 9 p.m.
We meet at the Fresh Choice Restaurant in the Almaden Plaza, at the intersection of Almaden Expressway and Blossom Hill Road, just off Hwy 85.
e-mail: sanjoseukeclub@gmail.com

San Diego Ukulele Meetup Group

<http://www.meetup.com/San-Diego-Ukulele-Meetup-Group/>
We meet on the first Tuesday of the month at Lion Coffee downtown @ 6:30pm.

"Ukulele Jam" hosted by Shirley Orlando.

Meets Thursday evenings at 6:30. All levels welcome. Music is contemporary, from tin pan alley to the beach boys, etc.
16852 Gothard St Huntington Beach CA 92647.
shirthings@aol.com or encantada@cox.net

Petalukes, Petaluma, CA

Meet every Thursday night, other times too. All levels welcome, music provided
Contact: petaluke@comcast.net
website: <http://launch.groups.yahoo.com/group/Petaluke/>

High Desert Ukulele Club, Antelope Valley, Ca

highdesertukuleleclub.com or email highdesertukuleleclub@gmail.com

Canogahana Players

every second and fourth Sunday, Noon to 2PM
Guitar Merchant 7503 Topanga Canyon Blvd, Canoga Park, CA

Ukulele Clubs continued

The Pluckin' Strummers - A Los Angeles Ukulele Club

<http://pluckinstrummers.wordpress.com/>

Meet: 2nd & 4th Saturdays of the month. 10:00–Noon (unless otherwise stated).

Christ Church Griffith Park, Atwater Village 3852 Edenhurst, Los Angeles, CA

Colorado

The **Denver Uke Community** has been bringing Ukemaniacs together since

2005, We meet each month on the third Saturday at Swallow Hill Music

Association at 10:30am. All skill levels from beginner to

"Wow that person ROCKS the Ukulele", we also play a wide range of music,

from country, tin pan alley, Hawaiian.

<http://launch.groups.yahoo.com/group/UkuleleCommunityDenver/>

Connecticut

The KookeeUkies Ukulele Club of Southern Connecticut

Visit our website on meetup.com for meetup dates and times.

<http://www.meetup.com/The-Ukulele-Club-of-Southern-Connecticut-The-KookeeUkies/>

Ukulele Club and The Four Strings Ukulele Band of Southern Connecticut,

<http://www.orgsites.com/ct/uke-club/index.html>

petejhnsn@sbcglobal.net

Florida

Tampa Bay Ukulele Society

www.meetup.com/tampabayukes

Check out the website for scheduled "meetups". This groups is very active.

Florida Ukulele Network

www.FloridaUkuleleNetwork.org

F.U.N. has meet-up groups in Broward, Palm Beach, and the Space Coast

Hawaii

UkuleleClubofKona.com

meets Wednesday evenings from 6 to 8 pm

Keauhou Shopping Center, 7 miles south of Kailua-Kona, Hawai'i

Illinois

CHUG - CHicago Ukulele Group

We have our monthly Chicago Uke Jam the 3rd Saturday of every month.

Ukulele Clubs continued

Please contact Henry at Henriness@gmail.com

Oak Park Ukulele Meetup Group aka The Harrison Street Ukulele Players

Every Thursday 7P-9P Venue: La Majada Restaurant - Banquet Room

226 Harrison Street, Oak Park IL 60304 website: www.ukulele.meetup.com/89

contact: wonderwallemporium@yahoo.com

Kansas (and Western Missouri)

Kansas City Ukesters

<http://www.kcuke.com>

Kentucky

Kentucky Ukes

meeting the fourth Sunday of every month

KentuckianaUkes@yahoo.com

Michigan

Ukulele Jam, 4th Tuesday night of the Month Oz's

Music Ann Arbor MI.

jerryefmail@yahoo.com

Minnesota

Two Harbors Ukulele Group (THUG), Two Harbors MN.

Email: al@agatebaymusic.com

StrumMn ukulele players

<http://strummn.shutterfly.com/>

Nebraska Ukulele Strummers

4stringsofswing@gmail.com

Nevada

The Ukulele Club of Las Vegas

www.meetup.com/ukulele-club-of-las-vegas

"Uke Nights in Reno"

Email: Rich@PlayUke.net

Local Uke gathering in Reno, NV

New Mexico

Ukulele Clubs continued

The High Desert Sand Fleas

Meet the 2nd & 4th Thursday of each month at the
Albuquerque Press Club [6pm - 9pm]
2101 Highland Park Circle, Albuquerque, New Mexico - USA
contact: Stephen Hunt via email: hdsfgcea@gmail.com.
<http://sites.google.com/site/hdsfgcea/>

New York

Ukulele Club of Potsdam (New York)

meet-up every other Friday at 5PM at Tim's Comic & Game, 6 Main Street
contact: Tim Connolly tim@discoverpotsdam.com call: (315) 268-1598.
Loaner ukes available. Bring your uke and leave your cares at home!

The Lower Westchester Ukulele Club, Westchester County, New York

<http://lowerwestchesterukuleleclub.webstarts.com/>
E-mail: lowerwestchesterukuleleclub@hotmail.com

North Carolina

Charlotte Area Ukulele Jam

contact: ukulelerobby@gmail.com
First Saturday of each month. 3 - 5 PM At "Aloha Snow"
www.alohasnow.com

Ohio

COUP (Central Ohio Ukulele Peeps)

coup@tricornpublications.com

Jumping Flea Night Monthly uke strum-along

Cleveland Heights, Ohio. LAST Tuesdays 7:30 - 8:30 at Coventry Village Library.
Free & open to everyone!! Contact: melissaogrady@ymail.com

Oklahoma

Tulsa Ukulele Club

Meeting the needs of ukulele players in the greater Tulsa area
tulsaukes.blogspot.com
contact via e-mail: rskjrmall@gmail.com

Oregon

Portland Ukulele Association

<http://www.pdxuke.org>
pua@teleport.com
Making music together since 2001!

Ukulele Clubs continued

Pennsylvania

Allegheny Ukulele Kollektive (Look for us on Facebook!) New uke group taking shape. Hoping for twice monthly jams and sing-alongs for all levels.
Hollidaysburg/Altoona, Pennsylvania, Contact: Steve kss15@psu.edu

South Carolina

Lowcountry Strummers Ukulele Club

Charleston, SC metro area. We meet twice a month. One beginner class and open Jam each month. All are Welcome.
www.lowcountrystrummers.com e-mail lowcountrystrummers@gmail.com

Texas

Robert S. Sparkman
sparky.judy@tx.rr.com

Lone Star Ukulele Club (in North Dallas)

<http://groups.yahoo.com/group/lonestarukuleles>

The Dallas Ukulele Headquarters

Go to www.meetup.com and search The Dallas Ukulele Headquarters to join the group. Lots of fun events and jams!

CHUG - Coffee House Ukulele Gang

Fort Worth, Texas

This wild west ukulele gang meets the 2nd and 4th Tuesday of every month.
Contact Steve for more info. (steve_w_williams@yahoo.com)

Vermont

Vermont Ukulele Society

email: vyhnak@sover.net

Meets on the second and fourth Mondays of each month.

Virginia Ukulele Club

Vienna, Virginia

Meeting twice a month to play a huge range of traditional, tin pan alley, standards, and lots of pop tunes. Members come from the whole DC metro area, including Virginia, Washington DC, and Maryland. All ages and levels of ability welcome.

Contact:

Ben Farrington

ukeclub@yahoo.com

Ukulele Clubs continued

Washington

Seattle Ukulele Players Association (SUPA)
www.seattleukulele.org/

Cowlitz Ukulele Association
Longview, WA. 98626
CowUke@yahoo.com

Wisconsin

CheezLand Uke Band - JoeSexton@aol.com
Website: CheezLandUkeBand.com
Tuesday night at Leithold Music in downtown La Crosse, WI.
Beginners, Mid-Level, Advanced Players

Canada

STRING ALONG UKULELE CLUB
DUNDAS ONTARIO CANADA
www.stringalongukulele.ca

Nanaimo Ukulele Circle - Nanaimo, BC, Canada
www.ukecircle.com e-mail: ukecircle@gmail.com

UK England

Ukulele Society of Great Britain
43 Finstock Road, London W10 6LU
Tel: 020 8960 0459
Email: m@gicman.com

Cambridge Ukulele Co-operative [Cuckoo]
Meet alternate Sundays 2pm-6pm
The Portland Arms Cambridge CB4 3BAIf
If you're cuckoo about ukes come and join us.
<http://www.myspace.com/cambridgeukuleleclub>

Ukulele Philharmonic Orchestra of Sudbury
Tuesdays evenings from 7.00pm
The Institute, Station Road, Sudbury Suffolk CO10 2SP
Beginners Welcome

Uke Wednesday Jam
Every Wednesday 7 till closing Downstairs @ The Royal George
Charing Cross Road, London, WC2H 0EA, U.K.
contact: Quinc email: qnc@qnctv.com
<http://ukeweds.intodit.com>

Ukulele Clubs continued

SCUPA - Second City Ukulele Players Association

We meet weekly on Tuesdays at 7:30pm in the upstairs room
at The New Billesley Pub, Brook Lane, Kings Heath,
Birmingham, West Midlands B13 0AB

We accommodate all players beginners to experienced.

Call or text Jon 0787 353 1161 or email:

jay.eye@bigfoot.com for more information.

Stockton to Darlington Ukulele Express

Meeting monthly in Darlington, northeast England new members always
welcome. contact Simon at **simonb250@hotmail.com**
<http://ukuleleexpress.blogspot.com>

Tune Army Ukulele Club

The Bay Horse, Front Street, Whickham, Newcastle upon Tyne, NE16 4EF
Meeting first Monday of the month 7:30 - 9:30
<http://tunearmy.blogspot.com/>

UkeGlos Ukulele Club

Meets Every Mondays every month, 8.00pm
The Exmouth Arms, Bath Rd
Cheltenham, GL53 7LX

Wooden & banjo ukes welcome. All levels of playing ability & song styles. **For
full details visit: www.ukeglos.co.uk**
<http://www.ukeglos.co.uk>

Ukulele Sundays host:Tim Smithies

email: tim@timsmithies.com

I host a Ukulele Jam session on Sunday evenings in Sheffield UK called 'Ukulele
Sundays' All welcome - 8.30pm onwards. Riverside Cafe Bar.
<http://www.ukulelesundays.co.uk>.

"Brighton ukulele Sundays"

Meet first Sunday of the month at the Brunswick Pub in Hove East Sussex UK.
Visit Facebook Brighton Ukulele Sundays for more details.

Leicester Ukulele Club

All welcome, First Monday of the month,
Upstairs at Babalas Bar, Queens Road, Leicester
Contact: dave.davies1@virgin.net or mark@littleredtruck.co.uk

Herts of Uke Ukulele Club

Every 4th Sunday - 6.30pm onwards.
Meet at The Doctors Tonic, Welwyn Garden City, Hertfordshire, AL8 6PR

All Players Welcome

Websites: <http://sites.google.com/site/hertsofuke/>

email: hertsofuke@gmail.com

Luton, UK

We meet once a fortnight at Greenbank Music Village,
Greenbank Hal, Cobden Street, Luton, LU2 0NG
Anyone interested can give us a call:

Keith 07745 613931

Scott 07976 895067

Gerry 07785 117029

<http://sites.google.com/site/ukuleleworkshopinluton/>

Ireland

UKULELE IRELAND

ukulele@ireland.com

Irish ukulele club meets on the second saturday of
each month. Players from all over Ireland. Ukeplayers of all levels welcome. If
you are a visiting uke player please feel free to come along. The meetups are
held at 2, eden park, Dunlaoire, Co. Dublin.

Ukuholics

truepants@eircom.net

The Ukuholics are based in the Irish Midlands and meet once a month.
Players of any or no ability will fit in nicely!
Visit www.ukuholics.webs.com for more info

Scotland

Monday Ukearist

Edinburgh's very own ukulele gathering. We gather once a fortnight on
Mondays from 7 to 10(pm!) at Mackenzie School of English near the foot of
Leith Walk

6 John's Place,

EH6 7EP

Contact: John Hobson, +44 (0)7940 513969, jhobson@gmail.com

<http://ukearist.co.uk>

South Wales

Ukulele Nights

Cardiff's Ukulele Jam Session and Cabaret

Meet Mondays 8 p.m. at assorted venues.

Visit www.ukenights.org.uk for full listings and updates.

Contact: Nick Canham witt29-ukenights1@yahoo.co.uk 07971 - 719626

Germany

Ukulele Club of Germany

info@ukulelenclub.de

www.ukulelenclub.de (home page)

www.ukulelenboard.de (message board)

Deutscher Ukulelenclub

c/o Raimund Sper

Korneliusstrasse 1
D-47441 Moers
tel. +49/2841-394837
fax + 49/2841-394836
www.ukulelenclub.de

Holland

Ukulele Jamboree in Rotterdam - hosted by 'The Uke Box'
The night is comprised of a workshop, performances & open mic.
To Join the Mailing List send an e-mail to: guaranteed2swoon@gmail.com

To read more about this and our other ukulele projects go to:
<http://www.ukulele-interventie.blogspot.com> (Dutch)
Visit my personal blog spot and click on 'Ukulele' under "Contents" (English)
<http://www.shelleyrickey.blogspot.com>

'Uke & D'Uke'
<http://ukeandduke.blogspot.com/> (in Dutch)

Note: Shelley has an Etsy store where you can find ukulele related items for sale, check it out: <http://www.thejumpingfleamarket.etsy.com>

France

Ukulele Club of Paris
Thursday starting 7:30 PM
Meetings are announced on the website King David Ukulele Station at this URL:
<http://www.ukulele.fr>

C.O.U.L.E.
Club Olympique de Ukulélé de Lille et des Environs
<http://www.COULE.fr>

"Stay cool, come and play with the C.O.U.L.E."

VSAlele
Association des Ukuleliste de Valbonne Sophia Antipolis (Alpes Maritimes)
Visit www.vsalele.org for more info

"Ukulele Social Club de Picardie"
Amiens (France)
See more here : <http://www.ukulpic.fr/>

Clermont-Ferrand call "Le BOUC" (in french, Bournat Original Ukulele Club).
Our website is : <http://le-bouc.blogspot.com/>

Spain

Club del Ukelele de Madrid (SPAIN)
<http://www.facebook.com/group.php?gid=131466486122>

"Para todos los aficionados al ukelele que viven en Madrid"



USA

The Inaugural San Diego Ukulele Festival

Thursday July 14, 2011 to Saturday July 16, 2011

<http://www.sandiegoukefestival.moonfruit.com/>

UKULELE MELEE

THURSDAY, JULY 28, 2011

4:00PM – 8:00PM

deCordova Sculpture Park & Museum

51 Sandy Pond Rd, Lincoln, MA 01773

Festival with performances by New England's talented ukulele musicians.

Ukulele class for the first timers (instruments available for class)

Workshops for beginners and intermediates

BRING YOUR UKULELE & PICNIC

Hosted by:

UKULELE UNION OF BOSTON

UKULELE UNION OF HARVARD

<http://www.bostonuke.com/events/23593621/?eventId=23593621&action=detail>

Belgium

Ukulele Zaza (Belgium) www.myspace.com/ukulelezaza

France

Marie Darling (France) www.myspace.com/mariedarling

Patti Plinko and her Boy (UK)

www.myspace.com/pattiplinkoandherboy

Les Ukulélé Boyz (France) www.myspace.com/ukuleleboys47

Vonck and Vlam

www.vonck-vlam.eu

Check out the Website... that's great entertainment!



Essential Links from the World-Wide-Web

UkeTalk - <http://uketalk.com/links.html>

"Ukulele Spoken Here" is one phrase that comes to mind. If you want to talk ukulele or catch all the news that is news, this is a can't miss website.

Brudda Bu's Ukulele Heaven

<http://www.geocities.com/~ukulele/index.html>

If you'd like to learn the history of some of ukulele's greatest players, this site is absolutely essential.

Ukulelia - <http://www.ukulelia.com/>

The World's Greatest Ukulele WebLog" Need I say more?

Ukulele Cosmos - <http://www.ukulelecosmos.com>

One of the hottest ukulele forums on the web. Don't Miss It!

Ukulele Underground

<http://www.ukuleleunderground.com/forum/index.php>

Another really popular ukulele forum, lots of Hawaiian players and folks from the West Coast of the Mainland USA.

Flea Market Music - <http://www.fleamarketmusic.com/default.asp>

This is Jumpin' Jim Beloff's website. He has lots of great resources and an excellent forum as well. You can buy Flukes and Fleas there, too. Jim also has lots of songbooks, DVDs, and other great stuff there.

UkeLadyMusic - <http://www.ukeladymusic.com/>

Auntie Noel runs a really great shop. Her passion is ukulele and it shows.

Contact Us: phone 214-924-0408

or email noel.tardy@yahoo.com

Kiwi Ukulele

New Zealand's Ukulele Companion

<http://www.kiwiukulele.co.nz/>

Bounty Music

<http://www.ukes.com/>

Bounty Music Maui

111 Hana Hwy. #105

Kahului, Maui, HI 96732

open 9 :00 to 6:00 Monday thru Saturday * Sunday 10:00 to 4:00

Phone: (808) 871-1141

Fax: (808) 871-1138

Online Resources

<http://www.tikiking.com>

tikiking@tikiking.com

comment=Website listing:

Home of Tiki King Ukuleles since 1999. lots of neat Ukulele stuff, such as the webs largest Ukulele makers database, Custom Hand Built Tiki King Ukuleles, and ukulele stuff to see and buy. We have Flukes and Fleas, Ukulele Art Gallery, Ukulele classes, chord charts, CD's and more!

Bonsai Garden Orchestra

email: info@bgo.nu

Webside: <http://www.bgo.nu>

MySpace: <http://www.myspace.com/bonsaigardenorchestra>

World Music Festival "glattundverkehrt" on july 22nd .

www.glattundverkehrt.at

UkePics

Assorted Ukulele Picture Exposé

<http://www.ukepics.com/>

How High The Moon Publishing

Publisher of the Jam Book "Play Well with Other"

9826 James A. Reed Rd. Kansas City, MO 64134

816-965-0183 or 816-728-6936

<http://www.moonbookstore.com>

Uke Farm - <http://www.ukefarm.com/home.HTML>

Uke Farm Radio - <http://www.live365.com/stations/ukefarm>

GoChords

<http://www.gochords.com>

"GoChords™" is an easy-to-use writing and playing tool with moveable chord tablature!"

Live 'Ukulele

Tabs, lessons, and info for 'ukulele enthusiasts

<http://liveukulele.com/>

<http://ukeattitude.blogspot.com/>

<http://twitter.com/ukeattitude>

<http://www.gotaukulele.com>

<http://ukulele-perspective.com>